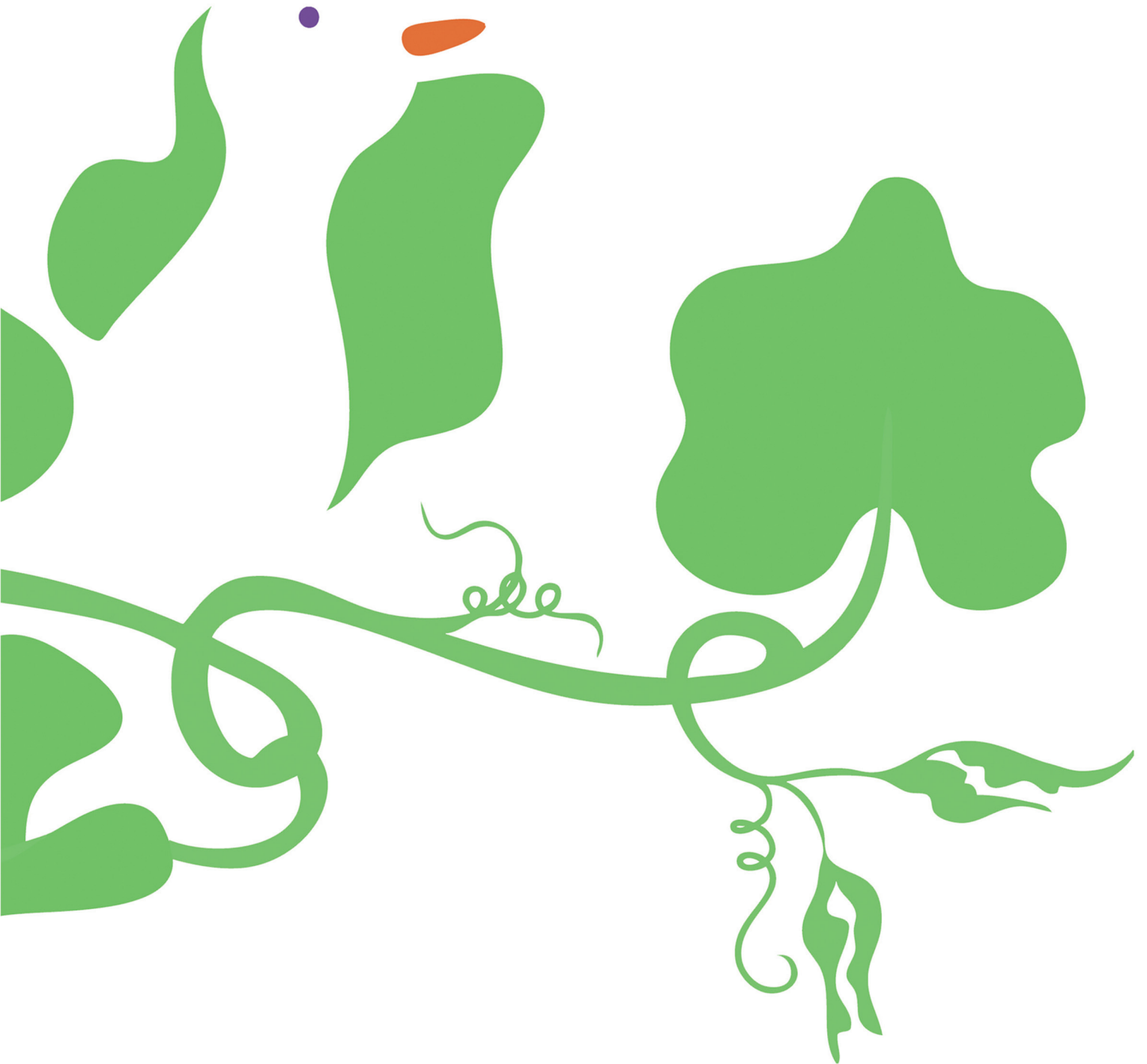


City of Carlsbad Cannon Art Gallery

# THE ORIGINAL ART

*Celebrating the Fine Art of Children's Book Illustration*



Sept. 7 - Nov. 23, 2014

## A GUIDE FOR EDUCATORS

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## *Steps of the Three-Part-Art Gallery Education Program*

### **Resource Guide:**

Classroom teachers will use the preliminary lessons with students provided in the pre-visit section of the *The Original Art: Celebrating the Fine Art of Children's Book Illustration* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use post-visit activities to reinforce learning. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at [www.carlsbadca.gov/arts](http://www.carlsbadca.gov/arts).

### **Gallery Visit:**

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing original artworks, and learn that visiting art galleries and museums can be fun and interesting.

### **Hands-on Art Project:**

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

### **Outcomes of the Program**

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will expand their definition of what art is by viewing a range of artworks.
- Students will improve critical thinking skills as they read, write and create during integrated art lessons.

## *How to use this Resource Guide*

This resource guide allows teachers and students to investigate the artworks and artifacts on display in the William D. Cannon Art Gallery's *The Original Art: Celebrating the Fine Art of Children's Book Illustration* exhibition while fulfilling the learning goals set by the Common Core Standards. The Common Core Standards and the Visual Arts are a natural fit. A quality art education program teaches careful observation, attention to detail, evidence finding, awareness of process and dedication to craft which are all components of the Common Core Standards. *The Original Art: Celebrating the Fine Art of Children's Book Illustration* exhibition will inspire your students to look closely, analyze details and synthesize ideas in creative speaking, writing and studio art activities.

### **To Get Started:**

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested lessons and art activities.
- Each lesson includes at least one image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at each image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the images.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

## *Making the most of your Gallery Visit*

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

**STUDENT NAME TAGS ARE GREATLY APPRECIATED.**

### **Reservation Information:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at [tonya.rodzach@carlsbadca.gov](mailto:tonya.rodzach@carlsbadca.gov) and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any arts education staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at [tonya.rodzach@carlsbadca.gov](mailto:tonya.rodzach@carlsbadca.gov).

## *The Artful Thinking Program*

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

### **Benefits of *Artful Thinking* Routines**

- help to easily integrate art with other curriculum areas especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

### **Understanding Harvard's Project Zero: *Artful Thinking Palette***

What is the *Artful Thinking Palette*? Why is it useful to teachers?

The *Artful Thinking Palette* is a series of questioning strategies that were created to help develop students thinking dispositions and build a deeper understanding of content. The questions were designed to be used with works of art, music and other primary resources. They are known as thinking routines and meant to be used over and over again in the classroom. The teacher chooses the content, time, and thinking skill they want to foster. The routines can be used all throughout a unit. For example, at the beginning without prior knowledge, during with prior knowledge, and at the end of a unit to challenge or extend.

Why use the *Artful Thinking Palette*? What are the benefits?

The questioning strategies that make up the *Artful Thinking Palette* help students to find connections and move beyond the given. They help students to build clear explanations, consider different viewpoints and perspective, capture the heart of an idea and form conclusions based on reasoning and evidence. Regular use of the strategies helps to motivate students to think deeply and create a culture of thinking in the classroom.

Thinking Routine Categories: Reasoning centered, perspective taking, questioning and investigating, observing and describing, comparing and connecting, and complexity centered.

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at [www.old-pz.gse.harvard.edu/tc/index.cfm](http://www.old-pz.gse.harvard.edu/tc/index.cfm)

## *Curriculum Connections*

In this resource guide the lessons were designed using the new National Visual Art Standards in order to stay current with best practices supported by the National Art Education Association. While following these standards is voluntary in the state of California these new standards support student learning with an emphasis placed on enduring understandings and essential questions taught through study of the visual arts. By including all aspects of creating, presenting, responding and connecting in study of the visual arts, student learning through these updated standards explore the full scope of what it means to be an artistically literate citizen. For more information on the **National Visual Art Standards** visit [www.nationalartsstandards.org](http://www.nationalartsstandards.org).

### **Artistic Process: Creating: conceiving and developing new artistic ideas and work.**

**Anchor Standard: Generate and conceptualize artistic ideas and work.**

#### **Grade 3**

- Elaborate on an imaginative idea.
- Apply knowledge of available resources, tools, and technologies to investigate own ideas through the art-making process.

#### **Grade 4**

- Brainstorm multiple approaches to a creative art or design problem.

**Anchor Standard: Organize and develop artistic ideas and work.**

#### **Grade 3**

- Create personally satisfying artwork using a variety of artistic processes and materials.
- Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

#### **Grade 4**

- Explore and invent art-making techniques and approaches.
- When making works of art, utilize and care for materials tools, and equipment in a manner that prevents danger to oneself and others.

**Anchor Standard: Refine and complete artistic work.**

#### **Grade 3**

- Elaborate visual information by adding details in an artwork to enhance emerging meaning.

#### **Grade 4**

- Revise artwork in progress on the basis of peer discussion.



## **Artistic Process: Presenting: Interpreting and sharing artistic work.**

**Anchor Standard: Analyze, interpret and select artistic work for presentation.**

### **Grade 3**

- Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.
- Identify and explain how and where different cultures record and illustrate stories and history of life through art.

### **Grade 4**

- Analyze various considerations for presenting and protecting art in indoor or outdoor settings, in digital or in a temporary format, on various surfaces or in different locations.
- Compare and contrast purposes of art museums, art galleries, and other venues and the types of personal experiences they provide.

## **Artistic Process: Responding: Understanding and evaluating how the arts convey meaning.**

**Anchor Standard: Perceive and analyze artistic work.**

### **Grade 3**

- Speculate about processes an artist used to create a work of art.
- Determine messages communicated by an image.

### **Grade 4**

- Analyze components in visual imagery that convey messages.

**Anchor Standard: Interpret intent and meaning in artistic work.**

### **Grade 3**

- Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

### **Grade 4**

- Interpret art by referring to contextual information, and analyzing relevant subject matter, characteristics of form, and use of media.

**Anchor Standard: Apply criteria to evaluate artistic work.**

### **Grade 3**

- Evaluate an artwork based on given criteria.

### **Grade 4**

- Evaluate an artwork based on given criteria.

**Artistic Process: Connecting: Relating artistic ideas and work with personal meaning and external context.**

**Anchor Standard: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.**

**Grade 3**

- Develop a work of art based on observation of surroundings.

## *Curriculum Connections*

Common Core State Standards for third and fourth grades.

### **Grade 3**

#### **Common Core State Standards English-Language Arts**

##### **English Language Arts Standards » Reading: Literature » Grade 3**

###### **Key Ideas and Details:**

###### **CCSS.ELA-Literacy.RL.3.1**

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

###### **CCSS.ELA-Literacy.RL.3.2**

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

###### **CCSS.ELA-Literacy.RL.3.3**

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

###### **Craft and Structure:**

###### **CCSS.ELA-Literacy.RL.3.5**

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

###### **Integration of Knowledge and Ideas:**

###### **CCSS.ELA-Literacy.RL.3.7**

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

## **English Language Arts Standards » Writing » Grade 3**

### **Text Types and Purposes:**

#### **CCSS.ELA-Literacy.W.3.1**

Write opinion pieces on topics or texts, supporting a point of view with reasons.

##### **CCSS.ELA-Literacy.W.3.1.a**

Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

##### **CCSS.ELA-Literacy.W.3.1.b**

Provide reasons that support the opinion.

##### **CCSS.ELA-Literacy.W.3.1.c**

Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

##### **CCSS.ELA-Literacy.W.3.1.d**

Provide a concluding statement or section.

#### **CCSS.ELA-Literacy.W.3.2**

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

##### **CCSS.ELA-Literacy.W.3.2.a**

Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

#### **CCSS.ELA-Literacy.W.3.3**

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

##### **CCSS.ELA-Literacy.W.3.3.a**

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

### **Research to Build and Present Knowledge:**

#### **CCSS.ELA-Literacy.W.3.7**

Conduct short research projects that build knowledge about a topic.

## **English Language Arts Standards » Speaking & Listening » Grade 3**

### **Comprehension and Collaboration:**

#### **CCSS.ELA-Literacy.SL.3.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

##### **CCSS.ELA-Literacy.SL.3.1.a**

Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

##### **CCSS.ELA-Literacy.SL.3.1.b**

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

##### **CCSS.ELA-Literacy.SL.3.1.c**

Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

##### **CCSS.ELA-Literacy.SL.3.1.d**

Explain their own ideas and understanding in light of the discussion.

#### **CCSS.ELA-Literacy.SL.3.2**

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

## **Grade 4**

### **Common Core State Standards English-Language Arts**

#### **English Language Arts Standards » Reading: Literature » Grade 4**

##### **Key Ideas and Details:**

###### **CCSS.ELA-Literacy.RL.4.2**

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

###### **CCSS.ELA-Literacy.RL.4.3**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

##### **Craft and Structure:**

###### **CCSS.ELA-Literacy.RL.4.4**

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

##### **Integration of Knowledge and Ideas:**

###### **CCSS.ELA-Literacy.RL.4.7**

Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

##### **Text Types and Purposes:**

###### **CCSS.ELA-Literacy.W.4.1.a**

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

###### **CCSS.ELA-Literacy.W.4.1.b**

Provide reasons that are supported by facts and details.

###### **CCSS.ELA-Literacy.W.4.1.c**

Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

###### **CCSS.ELA-Literacy.W.4.1.d**

Provide a concluding statement or section related to the opinion presented.

###### **CCSS.ELA-Literacy.W.4.2**

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

###### **CCSS.ELA-Literacy.W.4.3.a**

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

## **English Language Arts Standards » Speaking & Listening » Grade 4**

### **Comprehension and Collaboration:**

#### **CCSS.ELA-Literacy.SL.4.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

#### **CCSS.ELA-Literacy.SL.4.1.b**

Follow agreed-upon rules for discussions and carry out assigned roles.

#### **CCSS.ELA-Literacy.SL.4.1.c**

Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

## *About the Exhibition*

### **The Original Art: Celebrating the Fine Art of Children's Book Illustration**

*The Original Art* is an annual exhibit created to showcase illustrations from the year's best children's books published in the United States. This extraordinary show celebrates its 33rd year as a showcase for children's book illustrators whose work is seldom seen outside the studio or publisher's office. For editors and art directors, it's an inspiration and a treasure trove of talent to draw upon. For art students, it's a marvelous opportunity to examine—up close—the work of the best in the field. And for the public, it's a chance to appreciate the enormous range of creativity in children's books and to see the printed pages alongside the original paintings, drawings, prints and collages they represent.

Founded by painter, art director and artists' representative Dilys Evans, *The Original Art* was first exhibited in 1979 at the Master Eagle Gallery in New York City. On display was the work of a wide variety of artists, some well-known and well-loved, some newcomers to the field. The show was an instant success, even receiving a proclamation of appreciation from the mayor's office, and it has been popular ever since.

In 1989, *The Original Art* found a permanent home at the Museum of American Illustration at the Society of Illustrators in New York City. It also became a juried event, with a committee of art directors, editors, publishers and illustrators selecting the best books from among hundreds of submissions and awarding gold and silver medals to the top pieces. This year's gold medalist is Laëtitia Devernay and the silver medalists are Steve Jenkins and Jon Klassen. The Brothers Hilts are winners of the Founder's Award, given to the most promising new talent in the field.

After the exhibit closes in New York, select pieces travel to galleries, museums and exhibit halls across the country for a year. At the end of that time, the art is returned to its creators, and the books are donated by the Society to children's charities.

#### About the Society of Illustrators

On February 1, 1901, a group of nine artists and one advising businessman founded the Society of Illustrators with this credo: "The object of the Society shall be to promote generally the art of illustration and to hold exhibitions from time to time." The first monthly dinners were attended by such prominent illustrators as Howard Pyle, Maxfield Parrish, N.C. Wyeth, Charles Dana Gibson, Frederic Remington, James Montgomery Flagg and Howard Chandler Christy and by special guests like Mark Twain and Gloria Swanson.

The first Scholarship Fund was established in the early 50s, and in 1958, Norman Rockwell became the first member elected into the Hall of Fame. That same year, the first Annual Exhibition, which was juried by Bob Peak, Bradbury Thompson and Stevan Dohanos, among others, opened with 350 original works of art and the first publication of the *Illustrators Annual* book. The Society's mission is to promote the art and appreciation of illustration, as well as its history and evolving nature, through exhibits, lectures, education, and by fostering a sense of community and open discussion. Its purpose is to maintain, in perpetuity, the Museum of American Illustration as a public space for illustration art and education.



## *Artists included in The Original Art Exhibition*

**Serge Bloch**

*I Scream! Ice Cream*

**Lizi Boyd**

*Inside Outside*

**Calef Brown**

*We Go Together! A Curious Selection of Affectionate Verse*

**Henry Cole**

*Unspoken: A Story from the Underground Railroad*

**Raul Colon**

*Look Up!*

**Floyd Cooper**

*Brick by Brick*

**Matthew Cordell**

*Hello! Hello!*

**Seth Fitts**

*Birds I've Met Through The Alphabet*

**Marla Frazee**

*God Got a Dog*

**Chris Gall**

*Awesome Dawson*

**Gus Gordon**

*Herman and Rosie*

**Stephanie Graegin**

*Water in the Park: A Book About Water & the Times of the day*

**John Hendrix**

*Ruther B., Who Was He? Poems About Our Presidents*

**Bagram Ibatoulline**

*The Matchbox Diary*

**Steve Jenkins**  
*The Animal Book*

**Vincent X. Kirsch**  
*Noah Webster and His Words*

**Jon Klassen**  
*The Dark*

**Boris Kulikov**  
*Papa's Mechanical Fish*

**Betsy Lewin**  
*Click, Clack, Boo!*

**Renata Liwska**  
*Once Upon a Memory*

**Simona Mulazzani**  
*I Wish I Had...*

**John Nickle**  
*Who Pushed Humpty Dumpty and Other Notorious  
Nursery Tale Mysteries*

**Zachariah O'Hara**  
*No Fits, Nelson!*

**Levi Pinfold**  
*Black Dog*

**Brian Pinkney**  
*Hand in Hand: Ten Black Men Who Changed America*

**Greg Pizzoli**  
*The Watermelon Seed*

**Sean Qualls**  
*Lullaby (For a Black Mother)*

**Anna Raff**  
*World Rat Day: Poems About Real Holidays You've Never Heard of*

**Chris Raschka**  
*Daisy Gets Lost*

**Edel Rodriguez**

*Robomop*

**Susan L. Roth**

*Parrots Over Puerto Rico*

**Yuko Shimizu**

*Barbed Wire Baseball*

**Melissa Sweet**

*Splash of Red: The Life and Art of Horace Pippin*

**Gabi Swiatkowska**

*Infinity and Me*

**Shaun Tan**

*The Bird King*

**Satoe Tone**

*The Very Big Carrot*

**Frank Viva**

*A Long Way Away*

**Jeanette Winter**

*Henri's Scissors*

**Carly Wright, Sharon Werner and Sarah Forss**

*Alphasaurus*

**Jennifer Yerkes**

*A Funny Little Bird*

## *Local Artists included in The Original Art Exhibition*

### **Janell Cannon (author and illustrator)**

*Pinduli*

*Stellaluna*

*Verdi*

*Crickwing*

*Trupp (Bernice's Biography)*

*Little Yau*

### **David Diaz (illustrator)**

*Me, Frida*

*Martin de Porres*

*Who's That Baby?*

### **Edith Hope Fine (author)**

*Under the Lemon Moon*

*Cryptomania*

*Sleepytime Me*

### **Robin Preiss Glasser (illustrator)**

*Fancy Nancy: Wedding of the Century*

*Fancy Nancy: Bonjour Butterfly*

*Fancy Nancy: Splendiferous Christmas*

*Nancy's Family Arrives at King's Crown*

### **Susie Ghahremani (illustrator)**

*What Will Hatch?*

### **Jennifer Hewitson (illustrator)**

*Brother Rabbit*

*The Rainbow Hand*

*Anansi Gives Wisdom to the World*

### **Kathryn Hewitt (illustrator)**

*Sergei Prokofiev: Lives Of The Musicians*

*Ludwig van Beethoven: Lives Of The Musicians*

*Georgia O'Keefe: Lives Of The Artists*

*Eleanor of Aquitaine; Lives Of Extraordinary Women*

**Lori Mitchell (author and illustrator)**

*Different Just Like Me*

*Holly Blooms*

**Annika Nelson (illustrator)**

*Colors of Me*

**Tracy Sabin (illustrator)**

*Castle: Medieval Days and Knights*

*Monk & Crock*

*¿Cuántos cruces?*

*Sadako*

**Debbie Tilley (illustrator)**

*Hey, Little Ant*

**Salina Yoon (author and illustrator)**

*Penguin and Pinecone*

*Found*

**Andrea Zimmerman and David Clemesha (authors and illustrators)**

*Digger Man*

*Train Man*

*Fire Engine Man*

**Pam Munoz Ryan (author)**

*Our California*

*Flag We Love*

*Mice and Beans*

*Mud is Cake*

*Nacho and Lolita*

*Paint the Wind*

## *Pre-Visit Activities*

## Lesson One:

### ***Introduction to The Original Art Exhibition***

#### **Lesson Overview:**

In this lesson, students will be introduced to the career of illustrator through a discussion of the works of art in the *The Original Art: Celebrating the Fine Art of Children's Book Illustration* exhibition.

#### **Related Subjects:**

Visual Arts, English Language Arts

#### **Class Time Required:**

One 60-minute class session

#### **Resource Guide Images/Materials:**

- **Image 1:** Janell Cannon, *Pinduli*, acrylic & colored pencil, Publisher: HMH Books for Young Readers, Author: Janell Cannon, 2004
- **Image 2:** Lori Mitchell, *Different Just Like Me*, graphite pencil & acrylic wash, Publisher: Charlesbridge, Author: Lori Mitchell, 2001
- **Image 3:** Susie Ghahremani, *What Will Hatch?*, gouache on birch panel, Publisher: Walker Books for Young Reader, Author: Jennifer Ward, 2013
- **Image 4:** Jennifer Yerkes, *A Funny Little Bird*, digital, Publisher: Sourcebooks, Author: Jennifer Yerkes, 2013
- A collection of picture books from your school library, city library or from other resources

#### **Procedures:**

1. Bring in a small selection of children's picture books to use as a visual hook to introduce this lesson. Consider choosing books by exhibition illustrators listed on pages 16 to 19 of this resource guide or favorite Caldecott Medal Award books that your students would recognize.
2. Lead a discussion using the following guide from Children's Picturebooks: The Art of Visual Storytelling by Martin Salisbury and Morag Styles.
  - Do you find the words or the artwork in the book more interesting?
  - How do you tell the same story in different ways?
  - Would the words still be good without the artwork or imagery?
  - Would the artwork still be good without the words?
  - How do you read a work of art?
  - What do you call the person whose job it is to make the artwork in the books?

Explain that illustrators are artists who have chosen a career creating images for use in publications, such as books and magazines. They also make images for commercial products such as calendars, wrapping paper and greeting cards. There are other types of illustrators, including medical, scientific and technical illustrators.

3. Engage your students in a conversation about the selected group of images included in the *The Original Art: Celebrating the Fine Art of Children's Book Illustration* resource guide. Present the Images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-10 minutes per image. *The Artful Thinking* routine Colors, Shapes, Lines: What are they like? What do they do? (found in Appendix on page 35). You may also lead the students' in the Artful Thinking questioning strategies on the back of each image.

4. Ask your students to keep their new vocabulary words in mind when they visit *The Original Art: Celebrating the Fine Art of Children's Book Illustration* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their field trip to the gallery.

**Extensions:**

Ask students to research the life of Randolph Caldecott in order to provide information that explains why the American Library Association gives awards to picture books in his name.

Assign students to write an opinion piece on why picture books are important for helping children learn to read.

**Source.**

Salisbury, M. and Styles, M. *Children's Picturebooks: The Art of Visual Storytelling*. London: Laurence King Publishing, Ltd., 2012.



## Lesson Two:

### *Create Your Own Dummy Storyboard*

#### **Lesson Overview:**

Learn about the preliminary stages a picture book goes through before it reaches its final phase and is ready for publication. Illustrators create a *dummy* storyboard that serves as an early draft to revise and edit. Students will create a simplified *dummy* of a well-known fable, folk tale or myth.

#### **Related Subjects:**

Visual Arts, English Language Arts

#### **Class Time Required:**

One 60-minute class session, may lead into additional class sessions, if desired.

#### **Materials:**

- White drawing paper
- Pencils
- Erasers
- Google search images “Dummy picture books”

#### **Procedures:**

1. Begin the lesson with an explanation of a *dummy* book. Kids often think of the term *dummy* as a put down, however, one of the words official definitions is a verb, 1. Create a prototype or mock-up of a book or page. Creating a book *dummy* is an important step in the process of making the final book as it allows the author and illustrator to decide which parts they like and will keep and those parts to change. Most picture books are 32 page in length, however for the purposes of addressing third and fourth grade level, students will practice by creating an eight page *dummy* of a well-known fable, folk tale or myth preselected by the teacher or chosen by the students.
2. Ask students to identify the beginning, middle and end of the story. They should also create a list of the main characters.
3. Have students fold drawing paper into eight equal sections. Remind students that they are to create rough sketches not finished drawings and they will be working only in pencil.
4. Direct students to draw one large square in each of the eight sections. Ask students to include at least one sketch that shows the following:
  - ✓ Close-up view of the main character
  - ✓ View of the story’s setting
  - ✓ A two-page spread (watch out for what ends up in the gutter or crease
  - ✓ An image that makes you want to turn the page and find out what happens next in the story
5. Have students share their *dummy* books with a partner. Each student will take a turn after looking at his or her partners’ *dummy* book sharing something they like, asking his or her partner a question, and giving his or her partner a positive suggestions.  
(This is known as the TAG strategy of peer review.)

**Sources:**

"Making a Dummy Book-My Process." Blog posting. Shawna JC Tenney. Web. 8 Aug. 2014.  
<http://shawnajctenney.blogspot.com/2014/01/dummy-books-part-1-making-dummy-book.html>

"How to Make a Picture Book Dummy---and Why." Dianne Ochiltree. Web. 14 Aug. 2014.  
<http://www.ochiltreebooks.com/assets/pdf/fwapicturebookdummy.pdf>

"How to Make a Story Board." Uri Shulevitz. Web. 14 Aug. 2014.  
<http://www.mightyartdemos.com/mightyartdemos-shulevitz.html>

## *Post-Visit Activities*

### Lesson Three:

## *Illustrators' Sketchbooks*

### Lesson Overview:

Students will understand that illustrators regularly use sketchbooks to record observations, practice new ideas and develop characters. Students will create their own personal sketchbooks to practice developing their own “pictorial voice.”

### Related Subjects:

Visual Arts, Language Arts

### Class Time Required:

One 60-minute class session, may lead into additional class sessions.

### Materials:

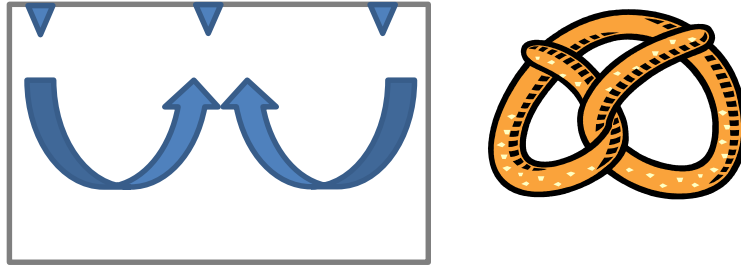
- Blank white paper (8 1/2" x 11" or 9" x 12")—four sheets per student
- Construction paper (9" x 12")
- Yarn, twine or thin cotton rope—24 inches per student
- Scissors
- Pencils
- Erasers
- Colored pencils

### Procedures:

1. Begin the lesson with sharing the fact that illustrators regularly use sketchbooks as a “Research and Design Lab of Creativity.” Have students discuss what they think that means. Have them consider whether or not drawings in a sketchbook need to be “finished” or “perfect.” What could illustrators learn from “unfinished” drawings or “mistakes?”
2. Tell students that they will now create their own sketchbook. Pass to each students four pieces of blank white paper and one sheet of construction paper. Direct students to neatly fold each sheet in half one sheet at a time. Doing this step will make it easier to make cuts for binding.
3. Next, have students cut three triangles on the creased edge of the book, in the middle and one inch from the top and bottom of the edges.



4. Have students organize the blank pages inside the piece of construction paper. Now students are ready to string binding of the book. (It may be helpful to “visualize” the shape of a pretzel when you do this step.)



- 4a. Put each end of yarn through one of the side triangles.
  - 4b. Bring two ends up through center hole and tie a knot and bow.
5. Once students have assembled their sketchbooks they are now ready to design their title page inside the cover. Their title page should include:
  - ✓ A decorative name or border pattern
  - ✓ The date and location they started their sketchbook
  - ✓ A title
  - ✓ The reason why they are keeping a sketchbook (or journal), i.e. record my drawings, ideas and practice sketching
6. Now students are ready to create interesting pages experimenting with different ideas and art materials.

## **Lesson Four:**

### ***Design Your Own Book Cover***

#### **Lesson Overview:**

Students will design their own book cover. Students will examine the components of a book cover or dust jacket. Students will design a new cover or dust jacket based on a quick write story. Students will share and explain their new book covers or dust jackets.

#### **Related Subjects:**

Visual Arts, English Language Arts

#### **Class Time Required:**

One 60-minute class session, may lead into additional class sessions, if desired.

#### **Materials:**

- Blank white paper
- Pencils
- Erasers
- Colored pencils
- Colored markers

#### **Procedures:**

1. Ask students to describe how they select a book to read. Among the top answers should be the cover image. The cover is like a small poster that can attract readers.
2. Ask students to explain how they use a book cover to gather information about the story inside. Successful book covers are carefully designed so readers can quickly get a sense of the content and mood of the book. Look at numerous book covers and dust jackets to see what information is found there.
3. Discuss the difference between a book cover (the front of a book) and a dust jacket (paper covering found on a hardback book that is usually illustrated and includes front and back flaps, that protects the binding of the book from scratches). Show students the books that you have gathered for this activity. Hold them up, and let the students see the book covers and dust jackets. Ask students share their initial reactions to the different book covers and dust jackets.
4. Record this information on the board or chart paper. Help students to realize that the best book cover artwork is successful because they are connected to well written stories.
5. Next, ask students to remember or imagine an adventure with a pet. It can be short and simple. It can be funny or sweet or even sad. Remind students in their quick write session stories must answer these questions.
  - Who is the story about? That is you main character.
  - How would the main character 'see' the story? Use all five senses in your writing: seeing, hearing, touching, tasting, smelling. How would your main character feel about what's happening?
  - Where does the story take place?
  - What happens in the story? Every story needs a beginning, middle and end. The action in a story is also called a 'plot'. A story isn't a story unless something happens.

6. Allow the remainder of the class session for students to create a book cover that is linked to their quick write story. Ask students to choose the paper format carefully before they begin. Do they want to go with a horizontal or vertical rectangle or square shape?
7. Students can now design their book cover for their quick write stories. Remind students to use the list of ideas that are important to successful book covers as reference while they work. They should also think of how they will use the Elements of Art and Principles of Design as they blend their image and cover text.

**Extension:**

Ask students to revise their pet quick write story and turn it into a final draft that they could bind to their cover art.

**Sources:**

"PET PROJECT: write a story about your favorite pet---real or imagined!" Dianne Ochiltree. Web. 14 Aug., 2014. <http://www.ochiltreebooks.com/Pet-Project-Favorite-Pet~110.aspx>

"Book Report Alternative: Creating a New Book Cover." Lisa Storm Fink. Web. 15 Aug., 2014. <http://www.readwritethink.org/classroom-resources/lesson-plans/book-report-alternative-creating-b-972.html?tab=4#tabs>

## *Glossary*



## *Glossary*

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Balance:** The way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry and radial.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Contrast:** Difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

**Dummy:** A prototype or mock-up of a book or page.

**Elements of Art:** Sensory components used to create works of art: line, color, shape/form, texture, value and space.

**Font:** An assortment or set of type or characters all of one style and sometimes in size.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Gutter:** The margin down the center of a double page spread.

**Illustrator:** An illustrator is a fine artist who specialize in illustration.

**Illustration:** A picture to explain or decorate a story, poem or piece of textual information by providing a visual representation of something described in the text.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray or an opposite color on the color wheel.

**Layout:** Any duration for the organizations of text and picture with instructions about sizing and so on for reproduction of printing.

**Line:** A line is an identifiable path created by a point moving in space. It is one dimensional and can vary in width, direction and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Medium:** The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

**Motif:** A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

**Movement:** The principle of design dealing with the creation of action.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Pattern:** Anything repeated in a predictable combination.

**Perspective:** A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Principles of Design:** The organization of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity).

**Proportions:** The size relationships of one part to the whole and of one part to another.

**Rhythm:** Intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern.

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

**Shape:** A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

**Space:** The emptiness or area between, around, above, below or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them. See two-dimensional and three-dimensional.

**Style:** A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

**Stylized:** Simplified; exaggerated.

**Subject:** In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt or otherwise create.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Three-dimensional:** Having height, width, and depth. Also referred to as 3-D.

**Two-dimensional:** Having height and width but not depth. Also referred to as 2-D.

**Value:** Lightness or darkness of a hue or neutral color.

**Variety:** A principle of art concerned with combining one or more elements of art in different ways to create interest.

## *Appendix*

## *The Artful Thinking Program*

### **COLORS, SHAPES, LINES**

**What are they like? What do they do?**

*A routine for exploring the formal qualities of art.*

1. Take a minute to look at the artwork. Let your eyes wander over it freely. What do you see?  
Take a few observations from students and then move on to the next step.
2. Observe and describe the colors, shapes and lines in detail. Make 3 columns.

<b>COLORS</b> What colors do you see? Describe them.	<b>SHAPES</b> What kinds of shapes do you see? Describe them.	<b>LINES</b> What kinds of lines do you see? Describe them.

3. Choose a kind of color, shape or line that you listed.  
\* How does it contribute to the artwork overall? (How does it help the artwork “work?”)

**Consider:**

- How does it contribute to how the artwork feels?
  - How does it contribute to the mood of the artwork?
  - How does it contribute to how the artwork looks?
  - How does it contribute to the story the artwork tells?
  - How does it contribute to the ideas in the artwork?
- \* Do this with at least two elements. They can be chosen from any column.

4. What new ideas do you have about the artwork? What do you see now that you didn’t see before?

## *The Artful Thinking Program*

### **I SEE / I THINK / I WONDER**

*A routine for exploring works of art and other interesting things.*

- What do you see?
- What do you think about that?
- What does it make you wonder?

#### **WHY**

To help student make careful observations and thoughtful interpretations; to stimulate curiosity and set the stage for inquiry.

#### **WHEN**

Use this routine when you want students to think carefully about why something looks the way it does or is the way it is.

#### **HOW**

Ask students to make an observation about the artwork or topic and follow up with what they think might be going on or what they think this observation might be. Encourage students to back up their interpretation with reasons. Ask the students to think about what this makes them wonder about the artwork or topic.

The routine works best when a student responds by using the three stems together at the same time, i.e., “*I see..., I think..., I wonder ...*.” However, you may find that students begin by using one stem at a time, and that you need to scaffold each response with a follow up question for the next stem.

The routine works well in a group discussion but in some cases you may want to have students carry out the routine individually on paper or in their heads before sharing them out as a class. Student responses to the routine can be written down and recorded so that a class chart of observations, interpretations and wonderings are listed for all to see and return to during the course of study.

## *The Artful Thinking Program*

### **PERCEIVE, KNOW, CARE ABOUT**

*A routine for getting inside viewpoints.*

Three core questions guide students in the process of exploring a viewpoint:

**What can the person or thing *perceive*?**

**What might the person or thing *know about or believe*?**

**What might the person or thing *care about*?**

#### **What kind of thinking does this routine encourage?**

This routine helps students to explore diverse perspectives and viewpoints as they try to imagine things, events, problems, or issues differently.

#### **When and where can I use it?**

Use the routine when you want students to open up their thinking and look at things differently. It can be used as an initial kind of problem solving brainstorm that open ups a topic, issue, or item. It can also be used to help make abstract concepts, pictures, or events come more to life for students. Exploring different perspectives can lead to a richer understanding of what is being studied.

#### **What are some tips for starting and using this routine?**

This routine asks students to step inside the role of a character or object—from a picture they are looking at, a story they have read, an element in a work of art, an historical event being discussed, and so on—and to imagine themselves inside that point of view. Students are asked to speak or write from that chosen point of view.

In getting started with the routine the teacher might invite students to look at an image and ask them to generate a list of the various perspectives or points of view embodied in that picture. Students then choose a particular point of view to embody or talk from, saying what they perceive, know about, and care about. Sometimes students might state their perspective before talking. Other times, they may not and then the class could guess which perspective they are speaking from.

In their speaking and writing, students may well go beyond these starter questions. Encourage them to take on the character of the thing they have chosen and talk about what they are experiencing. Students can improvise a brief spoken or written monologue, taking on this point of view, or students can work in pairs with each student asking questions that help their partner stay in character and draw out his or her point of view.

#### **How does it make thinking visible, and how can I document it?**

Students' responses can be written down so that various perspectives can be examined and contrasted. This might take the form of a grid in which the perspectives are listed at the top and the three questions down the left-hand side. Using the grid, a teacher might ask, whose position seems the most similar to each? Different? Most like your own?

## *The Artful Thinking Program*

### **CREATIVE QUESTIONS**

*A routine for creating thought-provoking questions.*

1. Brainstorm a list of at least 12 questions about the artwork or topic. Use these question-starts to help you think of interesting questions.
  - **Why...?**
  - **What are the reasons...?**
  - **What if...?**
  - **What is the purpose of...?**
  - **How would it be different if... ?**
  - **Suppose that...?**
  - **What if we knew...?**
  - **What would change if...?**
2. Review your brainstormed list and star the questions that seem most interesting. Then, select one of the starred questions and discuss it for a few moments. (If you have the time, you can discuss more than one question.)
3. Reflect: What new ideas do you have about the artwork or topic that you didn't have before?

#### **WHY**

Use Creative Questions to expand and deepen students' thinking, to encourage students' curiosity and increase their motivation to inquire.

#### **WHEN**

Use Creative Questions when you want students to develop good questions and think deeply works about of art or topics in the curriculum.

#### **HOW**

Work as a whole class or in small groups. Or mix it up. For example, do step 1 as a whole class, do step 2 in pairs, and step 3 as a whole class again.



# *The Artful Thinking Program*

## **BEGINNING, MIDDLE OR END**

*A routine for observing and imagining*

Choose one of these questions:

1. If this artwork is the *beginning* of a story, what might happen next?
2. If it this artwork is the *middle* of a story, what might have happened before? What might be about to happen?
3. If this artwork is the *end* of a story, what might the story be?

-- Use your imagination --

### **What kind of thinking does this routine encourage?**

This routine is a springboard for imaginative exploration. It uses the power of narrative to help students make observations and use their imagination to elaborate on and extend their ideas. Its emphasis on storytelling also encourages students to look for connections, patterns, and meanings.

### **When and where can I use it?**

The routine works with any kind of visual art-work that stays still in time – such as painting or sculpture. (There is an adapted version of this routine for use with music.)

Use Beginning, Middle or End when you want students to develop their writing or storytelling skills. You can use the questions in the routine in the open-ended way they are written. Or, if you are connecting the artwork to a topic in the curriculum, you can link the questions to the topic. For example, if you are studying population density, you can ask students to keep the topic in mind when they imagine their stories.

The routine is especially useful as a writing activity. To really deepen students' writing, you can use the Ten Times Two routine with the same artwork prior to using this routine as a way of helping students generate descriptive language to use in their stories.

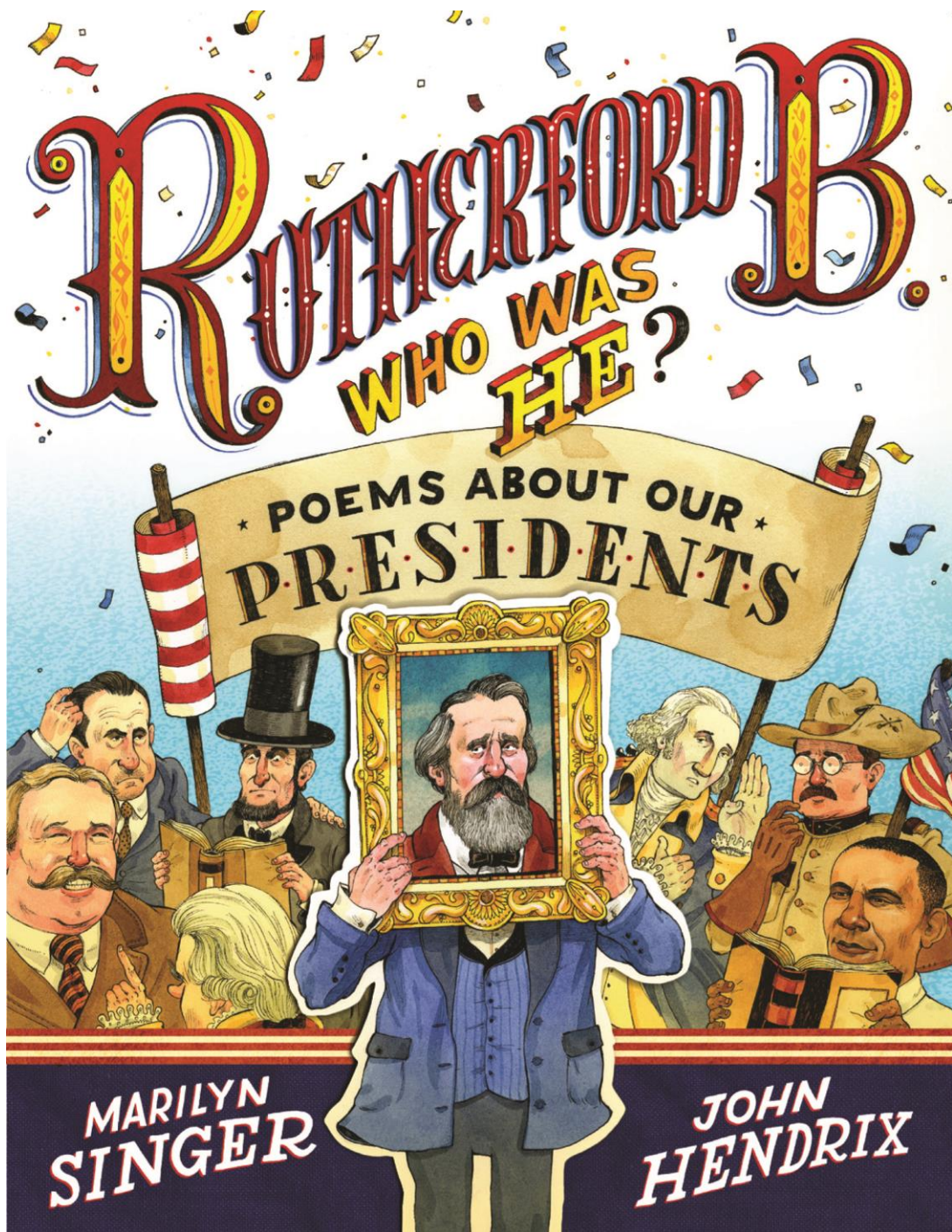
### **What are some tips for starting and using this routine?**

Give your students quiet time to look before they begin writing or speaking.

If you like, take a few minutes to ask the class as a whole to name several things they see in the artwork, before they begin thinking individually about a story.

If students are writing, they can talk over their ideas with a partner before they begin to write solo. They can also write in pairs.

If students are doing the routine verbally, they can tell stories individually, or work in pairs or small groups to imagine a story together. You can also imagine a story as a whole class by asking someone to begin a story and having others elaborate on it.



John Hendrix, *Rutherford B., Who Was He? Poems About Our Presidents*, acrylic, pen & ink  
 Publisher: Disney-Hyperion, Author: Marilyn Singer, 2013

The William D. Cannon Art Gallery's Three-Part-Art gallery education program for the fiscal year 2014-15 is funded in part by Mrs. Teresa M. Cannon, The Cannon Endowment Fund of the Carlsbad Library and Arts Foundation and the Carlsbad Friends of the Arts. Funds for busing are provided in part by a donation from Mrs. Graciela Quesada.

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